

FAMILY GUY

"Dammit, Janet!"

Production #2ACX09

Written by

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Created by

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Executive Producers

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TABLE DRAFT
June 17, 1999

“Dammit, Janet!”

CAST LIST FOR #2ACX09:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: MATT WEITZMAN)
MEG GRIFFIN.....MILA KUNIS (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
ABNER.....TBD (SUB: DANNY SMITH)
ARAB SHEIK.....TBD (SUB: SETH MACFARLANE)
BLOND BOY.....TBD (SUB: ALEX BORSTEIN)
BUFF GUARD.....TBD (SUB: MIKE BARKER)
CASHIER.....TBD (SUB: MIKE BARKER)
CAT IN THE HAT.....TBD (SUB: DANNY SMITH)
CHILD.....TBD (SUB: ALEX BORSTEIN)
CUBAN GREETER.....TBD (SUB: MIKE SHIPLEY)
CUBAN OFFICIAL.....TBD (SUB: CRAIG HOFFMAN)
DELILAH.....TBD (SUB: ALEX BORSTEIN)
DENNIS.....TBD (SUB: RICKY BLITT)
FIDEL CASTRO.....TBD (SUB: SETH MACFARLANE)
GLADYS.....TBD (SUB: ALEX BORSTEIN)
HENDERSON.....TBD (SUB: CRAIG HOFFMAN)
JANET.....TBD (SUB: ALEX BORSTEIN)
JULIETTE LEWIS.....TBD (SUB: ALEX BORSTEIN)
LAMP.....TBD (SUB: MIKE BARKER)
LATINO MAN.....TBD (SUB: MIKE BARKER)
LEONARD.....TBD (SUB: MATT WEITZMAN)
MALE FLIGHT ATTENDANT.....TBD (SUB: SETH MACFARLANE)
MR. FANTASTIC.....TBD (SUB: SETH MACFARLANE)
MR. WILSON.....TBD (SUB: DANNY SMITH)
MS. HOBSON.....TBD (SUB: ALEX BORSTEIN)
OLIVE OYL.....TBD (SUB: ALEX BORSTEIN)
OLIVIA NEWTON-JOHN.....TBD (SUB: ALEX BORSTEIN)
PASSENGER.....TBD (SUB: JIM BERNSTEIN)
PASSENGER #1.....TBD (SUB: MARK HENTEMANN)
PASSENGER #2.....TBD (SUB: MIKE SHIPLEY)
PILOT.....TBD (SUB: SETH MACFARLANE)
POPEYE.....TBD (SUB: SETH MACFARLANE)
QUAGMIRE.....SETH MACFARLANE
RED-HEADED FLIGHT ATTENDANT.....TBD (SUB: ALEX BORSTEIN)

REFINED OLD LADY.....TBD (SUB: ALEX BORSTEIN)
RITA.....TBD (SUB: ALEX BORSTEIN)
SALESMAN.....TBD (SUB: SETH MACFARLANE)
SAMSON.....TBD (SUB: MIKE SHIPLEY)
THE THING.....TBD (SUB: MIKE BARKER)
TINKERBELL.....TBD (SUB: ALEX BORSTEIN)
WHITEY.....TBD (SUB: DANNY SMITH)
WOODY HARRELSON.....TBD (SUB: MIKE BARKER)

ACT ONE**EXT. ORIENT EXPRESS - NIGHT**

The 19th Century train roars past **CAMERA**.

INT. ORIENT EXPRESS - CONTINUOUS

The car is only half-full. HENDERSON, who wears a waistcoat and vest, looks about nervously as he makes his way up the aisle. After he passes a passenger reading a newspaper, the newspaper is lowered and we see it is STEWIE. Stewie carefully folds his newspaper and strolls casually (but purposefully) up the aisle after the man, who has just exited the car's back door.

INT. LUGGAGE CAR - CONTINUOUS

Henderson walks through the dark car amongst the baggage.

HENDERSON

(SOTTO) Billiam? Are you there?

Suddenly, Stewie steps out of the shadows.

HENDERSON (CONT'D)

Stewie! (COVERING) What the devil are you doing here?

STEWIE

Billiam sent me. He wanted me to tell you he disembarked.

HENDERSON

Where? Kensington or Paddington?

STEWIE

Some place in between.

Musical sting. Henderson **gasps** and runs for the back door, tossing luggage in Stewie's path.

EXT. LUGGAGE CAR - NIGHT

The back of the train. Henderson exits the car and climbs the ladder to the top of the train, with Stewie in hot pursuit. Stewie catches up to him and runs between his legs, then stops and turns around to confront him. Henderson stops, then leans down and **punches** Stewie in the face.

He swings again, but Stewie blocks him with his right and, standing on his tiptoes, reaches up with a left uppercut to Henderson's jaw. A Peter Shin-style fist-fight ensues. Stewie flips Henderson, who tumbles off the side of the train, holding onto the edge for dear life.

STEWIE

Give me the other half of the amulet.

I don't think you'll be making it to
Marrakesh.

He pulls out a baby bottle and a blade juts out of the nipple.

HENDERSON

Don't! Please!

Stewie glances up and sees that the train is about to enter a GIANT HUMAN MOUTH up ahead.

STEWIE

(HORRIFIED) No!

MATCH CUT:

EXT. PARK - DAY

CLOSE ON Stewie. **PULL BACK TO REVEAL** he's in a sandbox watching JEFFREY (age 3) put his toy train in his mouth.

STEWIE

Jeffrey, take the nine P.M. to
Houndslow out of your mouth!

Jeffrey offers it back to him.

STEWIE (CONT'D)

Oh, keep it, you filth-crusted
guttersnipe.

ANGLE ON LOIS and RITA, watching their children play.

RITA

Oh, look at that. Stewie's giving
Jeffrey his toy.

LOIS

Aw, our little boys are becoming fast
friends.

ANGLE ON SANDBOX.

STEWIE

(OVERLY CONGENIAL) I say, Jeffrey,
be a sport and go get that sifter so
we can build our sand village.

Stewie points, Jeffrey starts toward the sifter.

STEWIE (CONT'D)

That's right, a little further.

Suddenly the sand below Jeffrey gives way and he plummets out
of view. Stewie walks over and looks into a pit.

STEWIE (CONT'D)

Everyone meet Jeffrey, the newest
member of the Club of Forgotten
Children.

FOUR FRIGHTENED CHILDREN stare up at him. Jeffrey tries to
climb out, but Stewie presses a button on a remote control
which activates a shimmering force field across the mouth of
the pit. He grabs a toy rake and rakes sand over the trap
while singing "**Another One Bites the Dust**" by Queen.

STEWIE (CONT'D)

(SINGING) STEVE WALKS WARILY DOWN THE
STREET WITH HIS BRIM PULLED WAY DOWN
LOW--

RITA (O.S.)

(CALLS OUT) Jeffrey?

Stewie looks up to see Lois and Rita walking towards him.

LOIS

Stewie, where's the little boy you
were playing with?

STEWIE

(ARMS OUT, PLAYING DUMB) Momma!

RITA

He was just here. Jeffrey! Ah!--

Rita takes a step and plunges into the pit. Lois looks at
Stewie, disturbed.

STEWIE

Oh, relax. We hardly even knew them.

EXT. GRIFFINS' FRONT YARD - DAY

Brian comes out the front door to see PETER and CHRIS
throwing rocks up at the roof. We hear glass **breaking** o.s.

BRIAN

Peter, what the hell are you doing?

PETER

Taking down the Christmas decorations.

We see their target is a plastic team of reindeer and sleigh
on the roof. Chris throws a rock, **smashing** through a window.

INT. MEG'S ROOM - CONTINUOUS

MEG sits at her desk, studying. A rock flies through the
window and **shatters** her fish tank. Meg looks over at the
tank, then **sighs** and goes back to her studying.

EXT. GRIFFINS' FRONT YARD - CONTINUOUS

Lois approaches.

LOIS

Peter, I'm a little concerned about Stewie. He doesn't seem to be playing well with other children.

PETER

Aw, he's fine. You know, I was quite a troublemaker myself when I was a kid.

INT. PETER'S CHILDHOOD HOME - DAY (FLASHBACK)

The house is a disaster. Couch overturned, pictures off-kilter, stains on the floor, lamps knocked over, etc. Peter (age 11) stands at the front door with the CAT IN THE HAT.

CAT IN THE HAT

Look, your parents'll be home any minute. Are you sure you don't want me to clean up this mess?

PETER

(GRINS) No, no, go. It'll be funny.

EXT. GRIFFINS' FRONT YARD - DAY (BACK TO PRESENT)

LOIS

Stewie needs to learn how to socialize with other children. Maybe we should put him in day-care.

PETER

Lois, you're makin' way too big a deal out of this.

LOIS

You won't have to do a thing.

PETER

day-care it is.

Chris hurls a rock and it **hits** the whole TEAM OF PLASTIC REINDEER and they crash down off the roof.

CHRIS (O.S.)

I got 'em! (LAUGHS) It's just like hunting.

LOIS

Chris, stop it! What will the neighbors think?!

ANGLE ACROSS THE STREET. GLADYS KRAVITZ peeks out her front window. She reacts to what she's just seen.

INT. KRAVITZ HOUSE - CONTINUOUS

She turns from the window.

GLADYS

Abner! Abner! The Griffin boy just killed a plastic reindeer!

ABNER KRAVITZ sits on the couch, naked, a bowl of popcorn on his lap.

ABNER

Gladys, it took me two hours to work up the courage to rent this porno. Now you gonna watch it with me or not?

EXT./ESTAB. day-care CENTER - DAY

EXT. day-care CENTER - SAME

Several MOTHERS drop off their CHILDREN. A sign on the building reads, "Hugs And Kisses (The Good Kind) day-care". Lois carries Stewie up to the door.

LOIS

Okay, honey, Mommy's leaving you here for a little while. Try to play nice with the other children.

STEWIE

What do you mean you're "leaving" me here? What is this place?

Stewie sees other mothers gently nudging their nervous children toward the entrance.

STEWIE (CONT'D)

Why, you soulless witch! This is a biogenetic experimentation facility, isn't it? Don't lie, I know what's what. The government's grown tired of tinkering with rats and sheep, so they've constructed this chamber of horrors to bioengineer a grotesque offspring of science: The world's first human-animal hybrid! Admit it!!

LOIS

Aw, sweetheart, don't be upset.

You're gonna have fun here.

Lois hands Stewie to a day-care WORKER. Stewie starts to **cry**.

STEWIE

No! I don't want to be a monkey-boy!

I don't want to be a monkey-boy!

As Stewie **cries**, we **PULL BACK** to see that all the other children being dropped off are **crying** as well.

EXT./ESTAB. GRIFFINS' HOME - LATER

INT. GRIFFINS' KITCHEN - SAME

Brian and Lois are having coffee.

LOIS

Oh, I'm so bored. Without Stewie
around I have nothing to do.

BRIAN

Well... we could get hammered.

LOIS

Oh, it's too early for me. But you
go ahead. (SIGHS) What happened to
me? You know, before I was married,
I led a very exciting life. Did I
ever tell you I was with the
Fantastic Four?

INT. FANTASTIC FOUR HEADQUARTERS - NIGHT (FLASHBACK)

Against a picture window overlooking the New York skyline, a
younger Lois and THE THING make-out.

LOIS

(INTO IT) Thing... Oh, Thing...

We hear a **key** in a door.

MR. FANTASTIC (O.S.)

Guys, I'm back!

Lois and the Thing react. Lois turns invisible, but we see
her white outline. MR. FANTASTIC's neck stretches into frame.

MR. FANTASTIC

Hey, Thing. Where's Invisible Girl?

THE THING

(STILTED) I don't know.

Lois mischievously starts kissing Thing's neck. He tries to act normal.

THE THING (CONT'D)

So, uh, think, uh, Doctor Doom will give us any more, uh...trouble?

MR. FANTASTIC

Of course, he's our number one nemesis. Are you drunk?

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO PRESENT)

BRIAN

Well, maybe a part-time job would liven up your days.

LOIS

Brian! That's a terrific idea!

INT. GRIFFINS' LIVING ROOM - NIGHT

Lois faces Peter, Chris, and Meg.

PETER

A job? Oh, no. I can see where this is going. Next thing, you'll want to vote, and own land, and learn to read. And what a can of worms that's gonna open...

MEG

Mom, you can't get a job. The last time you left dad home alone, he turned the house into a giant puppet.

INT. GRIFFINS' DEN - DAY (FLASHBACK)

Peter stands next to an elaborate pulley system. He also holds a megaphone. He starts pulling on the rope and talks into the megaphone.

PETER

(AMPLIFIED) Hey! Hey! Stay out of
here!

EXT. GRIFFINS' HOUSE - DAY (FLASHBACK CONTINUED)

The roof of the Griffin house rises and falls like a mouth.

PETER (O.S.)

(AMPLIFIED) Hey, nobody better come
in here. I'm the Griffins' house.

INT. GRIFFIN LIVING ROOM - CONTINUOUS (BACK TO PRESENT)

CHRIS

If you get a job, who's gonna feed me
and bathe me?

LOIS

Maybe it's time you learned to do
those things for yourself, Chris.

CHRIS

(PANICKED) No! No-o-o-o!

Chris runs from the room, **crying**.

PETER

Now you've gone and upset the boy.

LOIS

Peter, this is a new chapter in my
life. The kids are growing, the nest
is emptying. I need some excitement.

PETER

What are you talking about? Your
life is plenty exciting. For example.

Peter pulls out a blow torch and sets the drapes on fire.

PETER (CONT'D)

There ya go. G'night.

Peter exits. Lois runs to kitchen and comes back with a fire
extinguisher. She frantically tries to put out the fire.

EXT./ESTAB. day-care CENTER - DAY

INT. day-care CENTER - SAME

Stewie sits in a large circle of KIDS playing Duck-Duck-
Goose. A BLOND BOY taps heads as he walks around the circle.

BLOND BOY

Duck... duck... duck... duck...

STEWIE

I say, does anyone know how "The
Practice" ended last night? I dozed
off during the verdict.

The blond boy gets to Stewie and touches his head.

BLOND BOY

Goose!

The boy runs. Stewie pulls out an odd weapon and fires it.
A large net shoots out and captures the boy. A cable
attached to the net retracts, hauling the boy back to Stewie.
Stewie touches the trapped boy.

STEWIE

Oh dear, it seems you're still "it".

A little dark-haired two-year-old, JANET, **giggles**. Stewie
looks over at her and smiles. **STEWIE'S P.O.V.:** Janet **giggles**
in **slo-mo; music swells** as her hair bounces across her face.
He catches himself, then scowls at her. Ms. Hobson releases
the boy from the net.

MS. HOBSON

Stewie, that's not the way we play.

You sit here, Brad. Stewie's "it."

STEWIE

Ooo, aren't you the one in charge?

Stewie gets up and starts walking around the circle.

STEWIE (CONT'D)

Let's see now. (TAPPING HEADS)

Duck... duck... duck...

Stewie glances at Janet, who smiles at him. When he gets to her, he smiles and **smacks** the top of her head, hard.

STEWIE (CONT'D)

Goose!

Before Stewie can take off running, Janet starts **crying**.

STEWIE (CONT'D)

Oh, come now, I barely touched you.

Really, stop your boo-hooing. Stop it, I say. Don't be such a baby.

MS. HOBSON

C'mere, Janet. Bad Stewie!

Ms. Hobson picks up Janet and carries her away.

STEWIE

Well, who knew she was so thin-skinned? Life is not for the weak, Janet!

EXT./ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter, QUAGMIRE, and CLEVELAND have a beer.

PETER

Hey, guys, get this. Lois wants a part-time job. So I'm like, I got a job for you, baby. (POINTS TO CROTCH) Right here! (THEN) This zipper's been broken for over a month. Look, I gotta use a damn safety pin.

QUAGMIRE

Hey, if Lois is lookin' for a thrill I could get her a job with the airline. Stewardesses get to travel to all kinds of exotic places. And their husbands fly anywhere for free.

PETER

Fly for free?

Peter turns to TINKERBELL, who sits on the bar next to him.

PETER (CONT'D)

Sorry, Tink. Looks like I don't need you anymore.

TINKERBELL

So what, you're just gonna dump me, just like that?

Peter **sips** his beer, not looking at her.

PETER

You knew what this was.

EXT./ESTAB. GRIFFIN HOUSE - NIGHT

INT. GRIFFIN LIVING ROOM - SAME

The house is dark and quiet. WE HEAR keys **fumble** with a lock, then Peter enters through the front door. **PETER'S P.O.V.:** The furniture shift back and forth. He reaches for a table to steady himself but misses and **stumbles**.

PETER

Holy crap, I'm more wasted than I
thought!

The furniture suddenly stops moving.

LAMP

Naw, man, we're just messin' with ya!
Go on upstairs.

The rest of the furniture share a good-natured **laugh**. Peter heads upstairs.

PETER

(CHUCKLES) You furniture...

INT. LOIS AND PETER'S BEDROOM - CONTINUOUS

The room is dark. Peter staggers into the room and gets into bed with Lois.

PETER

(SOFTLY) Lois? It's Peter.

LOIS

Thank you.

PETER

I was thinkin', if you wanna be a
stewardess, I won't stand in your way.

LOIS

(CONFUSED) A stewardess?

PETER

Sure, see the world, meet new people.
Excitement, Lois, just like you
wanted. Drink life straight from the
carton, and wipe your mouth with new
experiences.

Lois sits up, overjoyed.

LOIS

Oh, Peter, but what made you change
your mind?

PETER

Just my desire to see you happy.

LOIS

(HUGS HIM) Oh...

PETER

(SOTTO) And a deep yearning to see
the awe-inspiring stalagmites of the
Carlsbad Caverns.

LOIS

What?

PETER

(GENTLY) Shhh. I didn't say
anything. Go to sleep, crazy lady.

INT. STEWIE'S BEDROOM - NIGHT

Stewie lies in his crib, staring at the ceiling. He turns
onto his stomach, then flips back over again. He turns to
his teddy bear, RUPERT.

STEWIE

Oh, Rupert, I can't sleep. I don't suppose you have any valium on you? No, of course not, you're living the "clean life" now.

Stewie begins to pace up and down his crib.

STEWIE (CONT'D)

It's that pathetic little insect in day-care. Janet. Whining, insignificant wisp of fluff, she is. Still, I find it rather odd that she's even on my mind at all. What the deuce has come over me?

BRIAN (O.S.)

Well, well, well.

Stewie looks over to see Brian, leaning against the door jam. He takes a **crunchy** bite of an apple.

BRIAN (CONT'D)

Looks like someone's in love.

Stewie lets out a **big belly laugh**.

STEWIE

(LAUGHING) Yes, I'm "in love." Oh, indeed! I'll have to remember that the next time I need a good laugh.

BRIAN

Mmm-hmm. Face it, you're a sucker for a woman with blue eyes.

STEWIE

A-ha! Her eyes are green!

BRIAN

A-ha! Thank you for proving my point.

STEWIE

Damn!

END OF ACT ONE

ACT TWO

EXT. day-care PLAYGROUND - DAY

A line of KIDS wait to go down the slide. Stewie stands at the top of the slide, looking through a spyglass. Just behind him is LEONARD, a chubby kid around two years old.

STEWIE'S P.O.V.: Janet and a FRIEND eat cookies.

STEWIE

Look at her, Leonard. Sitting there with her, her curly, ebony locks and those pouty, come-hither lips. Not to mention that hideous porcelain skin. My god, she's unappealing.

CHILD (O.S.)

Go!!!

Stewie stops and looks down at the children waiting.

STEWIE

Who said that? Hmm? Who's got the big diapers? (RETURNS TO SPYGLASS)
She's gone. Good. Well, I'm off.

Stewie slides down. Right when he lands, Janet passes by.

JANET

Hi, Stewie.

Stewie stands transfixed, unable to speak. As he watches her go, Leonard comes down the slide and **barrels** into him, sending him face-first into the sand. Stewie begins to rise.

STEWIE

(SPITS OUT SAND) Leonard, you pudgy-faced applejohn, I will not be made a fool of!

A GIRL slides down, face-planting Stewie back into the sand.

EXT. SKY - DAY

A Colonial Airlines plane flies across the sky.

INT. AIRPLANE - DAY

Lois is dressed in an unattractive flight attendant uniform (black tunic dress with white high-collared long sleeve blouse and a large belt buckle). The plane bounces from turbulence as she walks up the aisle toward the front of the plane.

PASSENGER

I need a pillow.

LOIS

Sure--

A strong burst of turbulence makes the plane drop sharply, causing Lois to **smack** her head on the ceiling of the cabin.

LOIS (CONT'D)

Ow!

PASSENGER #1

Can I get some playing cards?

LOIS

Yeah, just a moment--

PASSENGER #2

Do you have any modelling clay?

She reaches into her apron and hands him a hunk of clay.

LOIS

Here ya go.

She gets to the front attendant station, grabs three trays from the microwave, and enters the cockpit.

INT. PLANE COCKPIT - CONTINUOUS

LOIS

I hope you're hungry, fellas--AHH!

REVEAL the PILOTS are dead with bloody knives sticking out of their heads and chest.

LOIS (CONT'D)

Oh, my God! What am I gonna--!!

Somebody-- help! Help! HELP!

As Lois freaks, a pilot lets out a stifled **laugh**. Then the other pilot **cracks up**, as they sit up to reveal their prank.

PILOT

Look at her, she's still shaking!

Lois angrily sets down their trays and exits, disgusted.

LOIS

(MUTTERING) Bastards.

PILOT

That was great. (TO CO-PILOT) Throw
me a beer, would ya?

The copilot **digs around** in an ice chest. Suddenly, a horn **beeps** twice. The pilots look up to see another plane headed straight for them.

EXT. SKY - CONTINUOUS

Two Colonial Airline planes pass each other. One of them angles out of the way sharply.

INT. OTHER AIRPLANE - DAY

The PASSENGERS lean sharply to one side, then level out. One of them is Peter. He hits the "call" button. A MALE FLIGHT ATTENDANT comes over.

PETER

Stewardess, the plane just made my
beer spill. I want a free one.

MALE FLIGHT ATTENDANT

Sir, all of your beers have been
free. All nine of them.

PETER

And don't you forget it, Frenchie.
Now bring me another one, and get out
of my way, the movie's starting.

ANGLE ON movie screen. **BLACK SCREEN:** In white letters the
following appears: "This film has been edited for airline
viewing." That title fades, replaced by another title card
reading, "Natural Born Killers."

INT. COFFEE SHOP - DAY (ON MOVIE SCREEN)

WOODY HARRELSON

Hey, baby.

OBVIOUS JUMP CUT TO:

INT. CONVENIENCE STORE - DAY (ON MOVIE SCREEN)

JULIETTE LEWIS

Look what we did.

OBVIOUS JUMP CUT TO:

EXT. PARKING LOT - DAY (ON MOVIE SCREEN)

WOODY HARRELSON

I love you. Let's roll.

The credits scroll.

INT. AIRPLANE - DAY (BACK TO SCENE)

Peter wipes tears from his eyes.

PETER

That was freakin' awesome! (CALLING
TO FLIGHT ATTENDANT) Hey, Frenchie,
is my fort ready?

MALE FLIGHT ATTENDANT

Yes, Mr. Griffin, even though no one
else has any pillows now.

ANGLE TO REVEAL that the Male Flight Attendant has built Peter a tent/fort out of pillows and blankets over three empty seats.

PETER

Awright!

Peter hands the flight attendant his empty and disappears into his tent. His hand reaches out and posts a sign that says, "NO GIRLS ALLOWED."

EXT./ESTAB. day-care CENTER - DAY

INT. day-care CENTER - SAME

Stewie plays with blocks. Leonard colors next to him.

STEWIE

I tell you, Leonard. Women are
wicked creatures. Their treachery
has precipitated the downfall of some
of history's most powerful men. Mark
Anthony, King Edward the 8th, Gary
Hart. And we all know what happened
to Samson.

INT. MIDDLE-EASTERN TEMPLE - DAY (CUTAWAY)

DELILAH lies on the bed, bored. SAMSON, with a crew cut, kneels beside her.

SAMSON

How can you hate it? It was your
idea for me to get it cut.

DELILAH

Sorry. It just looks kinda stupid.

Samson, hurt, shuffles away. He passes a BUFF GUARD.

BUFF GUARD

Psst! Samson! I like it.

The guard smiles at Samson, who hesitates for a beat, then smiles back.

INT. day-care CENTER - DAY (BACK TO SCENE)

STEWIE

So, let it be known, I want
absolutely nothing to do with the
wretched enterprise of love.

LEONARD

Janet's coming.

Stewie, panicked, sees Janet walking towards him. He notices that his blocks spell out, "MY LOVELY JANET".

STEWIE

(AGHAST) Ah!

He scatters the blocks. They now read "I LONG FOR YOU".

STEWIE (CONT'D)

(AGHAST) Ah!

He knocks them over again, only now they spell out "RIDE THAT PONY". Stewie can't decide if this is incriminating or not.

STEWIE (CONT'D)

(UNSURE) Uh...

He steps in front of them as Janet approaches.

JANET

Hi. (POINTS) Cookie?

STEWIE

No, it's Stewie. But you can call me "cookie" if you like. I've also been known to answer to "Artemis", "Agent Buchwald", and "Snake." Yes, I rather like "Snake."

He looks off for a beat.

STEWIE (CONT'D)

(TO HIMSELF) "Snake Griffin."

Off in his own world, Stewie absently flicks his tongue, snake-like. Then he whips out a little notepad and quickly jots something down. Janet points to the cookie again.

JANET

Cookie?

STEWIE

Oh! You want my cookie? Oh yes, by all means. Refined sugar, never touch the stuff. (HANDS HER COOKIE) Whoops, a little bit broke off there. Well, heh, that's the way the cookie crumbles.

Stewie **laughs** too hard. Janet walks away.

STEWIE (CONT'D)

(STILL LAUGHING) Yes, yes, you'll get that one halfway back to your mat.

His **laughter** trails off. He stares after Janet, lovesick.

STEWIE (CONT'D)

Cupid, hast thou pierced me with
thine sweet searing arrow? My pate
soars with a glorious ether of whence
I know not. Stomach, cease thy
turbulent undulations of lustful
viscosity.

He stands, looking queasy, with both hands pressed to his chest. Mrs. Hobson scoops up Stewie and begins gently **patting** him on the back.

STEWIE (CONT'D)

Unhand me, woman. I don't have gas,
I'm in love.

Stewie emits a huge **belch**.

STEWIE (CONT'D)

(BEAT) Well then, I guess it's both.

EXT. DODGE CITY - DAY

The city is still as a steady snow falls. **PULL BACK TO REVEAL** we're actually in:

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

Peter's holding a snow globe that reads "Welcome to Dodge City". He puts the globe in a drawer that we see contains dozens of other snow globes from various cities. He picks up another snow globe and shakes it.

PETER

Ooh, no school in Detroit tomorrow!

LOIS (O.S.)

Peter! I'm home!

Peter quickly **slams** the drawer shut and **kicks** his carry-on bag under the bed as Lois enters, looking exhausted.

LOIS

Oh, it's so good to be home.

She sits on the bed and takes off her shoes, rubbing her tired feet.

LOIS (CONT'D)

How was your day?

PETER

Um, my day...?

We **PUSH IN** on Peter as he remembers...

INT. KENTUCKY FRIED CHICKEN - DAY (FLASHBACK)

Peter stands at the counter of a Kentucky Fried Chicken arguing with the big white red-neck CASHIER.

PETER

Wait a sec. You're tellin' me I flew all the way to Kentucky to get some of your fried chicken and the Colonel isn't even workin' today?

CASHIER

He ain't real, he dead.

PETER

What?

CASHIER

I say he dead.

PETER

(LOUD AND METHODICAL) Is Mr. Sanders in?

CASHIER

What wrong with you, I say he dead.

PETER

(LOUDER) The Colonel.

EXT. SKY - DAY (FLASHBACK)

A Colonial Airlines plane flies across the sky. Peter's "hehehehehe" can be heard.

EXT. VENICE BEACH - DAY (FLASHBACK)

Peter and OLIVIA NEWTON-JOHN roller-skate down the boardwalk, hand in hand. "Xanadu" plays in the background.

OLIVIA NEWTON-JOHN

Peter, do you think you'll ever come
back to Xanadu?

PETER

Easy, Olivia. Don't be so needy.

EXT. SKY - DAY (FLASHBACK)

A Colonial Air plane flies across the sky in the other direction. Peter's "hehehehehe" can be heard.

EXT. OUTBACK - DAY (FLASHBACK)

Peter walks down a street with a Crocodile Dundee hat on. A couple of KANGAROOS hop by him. He notices a sleeping CROCODILE on the side of the road. He walks up to it and starts poking its closed eye with a pencil.

PETER

Are you okay there, Mr. Crocodile?
Huh? You need some lotion, Mr. Dry
Skin. Huh? Huh?

The eye opens up.

PETER (CONT'D)

There ya go.

Peter walks away, satisfied. The crocodile starts to follow.

INT. LOIS AND PETER'S BEDROOM - NIGHT (BACK TO PRESENT)

PETER

My day was okay. How about yours, my little sky princess? I bet it was exciting.

LOIS

Yeah, if you like running through a gauntlet of drunk, horny businessmen. My ass feels like a pin cushion. I'm thinking of quitting.

PETER

What?! Lois, you can't quit. What a horrible example to set for the kids. What if Popeye had quit?

INT. POPEYE'S SQUALID APARTMENT - NIGHT (CUTAWAY)

A pale, emaciated POPEYE sits on a ratty, old chair, staring blankly. From the bedroom we hear BLUTO's **guttural laugh** followed by the **cat-like purring** of OLIVE OYL.

OLIVE OYL (O.S.)

Oh, Popeye, Bluto is in here pleasuring me.

POPEYE

(MUTTERING TO HIMSELF) Whoa, blow her down, Bluto. I don't give a rat's ass anymore.

Popeye ties himself off and starts **thumping** his arm for a vein.

INT. LOIS AND PETER'S BEDROOM - NIGHT - (BACK TO SCENE)

LOIS

(SIGHS) Well, I guess I'll give it a little more time. It's like I always tell the kids, "A quitter never wins" and "Don't trust whitey."

PETER

That's the spirit.

Lois crosses into the bathroom. Peter turns to an OLDER GUY in a bow tie.

PETER (CONT'D)

Hey, Whitey, she bought it!

WHITEY

Put 'er there!

He holds his hand out. Peter shakes it and reacts to the **buzz** of a joy buzzer. Whitey **laughs**.

PETER

Damn! When will I learn?

EXT. day-care PLAYGROUND - NEXT DAY

Stewie, looking dapper with a flower in his lapel, primps.

STEWIE

Oh yes, I must say I'm styling.

Tooth brushed, hair combed, a little powder on the pooper.

Stewie squeezes a **shot** of baby powder down the back of his diaper and **smacks** his behind, causing a small white cloud to emanate (and dissipate) from his backside. Leonard begins to **sniff** Stewie.

STEWIE (CONT'D)

Oh, you like it? It's called
Erection. For Men.

Leonard licks his arm. Stewie **slaps** him.

STEWIE (CONT'D)

No, you imbecile! That's for Janet.

(DEEP BREATH) All right. Here I go.

Stewie glides over to the swingset where Janet swings.

JANET

Stewie!

STEWIE

Hello, Janet. How about a push?

Stewie gets behind her and readies himself to push her, but the force of the returning swing sends him flying o.s.

STEWIE (O.S.)

(GRUNT)

Stewie runs back into frame and casually sits in the swing next to hers and starts swinging. Janet **giggles**.

STEWIE

(CHUCKLES) Yes, I suppose that was
rather funny, wasn't it? You know,
it's odd, Janet, but when I'm with
you I... Oh, how do I describe it?

Music cue: Sinatra's "You Make Me Feel So Young". Stewie and Janet grab hands and swing in unison as Stewie sings.

STEWIE (CONT'D)

YOU MAKE ME FEEL SO YOUNG / YOU MAKE
ME FEEL LIKE SPRING HAS SPRUNG!

On this, they both jump off the swing and walk together.

STEWIE (CONT'D)

EVERY TIME I SEE YOU GRIN, I'M SUCH
A HAPPY...INDIVIDUAL / THE MOMENT
THAT YOU SPEAK / I WANT TO RUN AND
PLAY HIDE AND SEEK...

Stewie ducks behind a shrub and peeks his head out.

STEWIE (CONT'D)

WANT TO GO AND BOUNCE THE MOON / JUST
LIKE A BIG TOY BALLOON!

Stewie kicks a KID's ball over the fence. He and Janet take
off **laughing** and running.

STEWIE (CONT'D)

BECAUSE, YOU AND I, WE ARE JUST LIKE
A COUPLE OF TOTS / RUNNING AROUND THE
MEADOW / PICKING UP ALL THOSE FORGET-
ME-NOTS.

Stewie picks Janet some daisies. **SMASH CUT** to Stewie driving
and singing to Janet in a car, passing scenery. **PULL BACK** to
see that the "scenery" is actually drawings of landscapes
being quickly shuffled past the car windows by several kids.

STEWIE (CONT'D)

YOU KNOW YOU MAKE ME FEEL SO YOUNG /
YOU MAKE ME FEEL THERE ARE SONGS TO
BE SUNG / LOTS OF BELLS TO BE RUNG
AND A WONDERFUL FLING TO BE FLUNG!

A miffed Ms. Hobson opens the door. Before she can grab
them, they scoot out Janet's door. **CUT TO** Stewie and Janet
having a cup of tea. Stewie feeds her a cookie.

STEWIE (CONT'D)

AND EVEN WHEN I'M OLD AND GRAY / I'M
GONNA FEEL THE WAY I DO, THIS HERE
DAY!

Stewie takes Janet and they dance over the rest of the song.

STEWIE (CONT'D)

BECAUSE YOU MAKE ME FEEL SO, YOU MAKE
ME FEEL SO, YOU MAKE ME FEEL SO YOUNG!

EXT. SKY - DAY

A Colonial Airline plane flies through the sky.

INT. PLANE - CONTINUOUS

Lois looks harried as she pushes a cart through First Class.
An ARAB SHEIK stops her.

ARAB SHEIK

Abu chetalah chodaf?

LOIS

Excuse me?

ARAB SHEIK

I said, "May I have a blanket?"

LOIS

Oh, yes, of course--

ARAB SHEIK

Ha! I really said, "Will you be my
wife?" And you said "Yes", so now it
is official! Let me touch your face.

A RED-HEADED FLIGHT ATTENDANT comes up to Lois.

RED-HEADED FLIGHT ATTENDANT

Lois, we could use your help in coach.

Lois goes back to coach.

INT. COACH SECTION - CONTINUOUS

PETER

Okay, everybody, round two of
Superball Challenge!

He winds up and throws a superball as hard as he can. He ducks and covers his face with his arms. The ball rockets around the cabin, **ricocheting** wildly and injuring several PASSENGERS along the way. Peter is **laughing** throughout all of this, punctuated by an occasional "Oww!" as the ball **strikes** him and continues on its flight. A REFINED OLD LADY peeks up over her seat at Peter.

REFINED OLD LADY

Do you mind? I paid three hundred
and eighty dollars for this flight!

PETER

Three hundred and eighty dollars?!
Jeez, I hope they kissed you first.

Lois walks up behind Peter.

PETER (CONT'D)

This is my fourth trip today. My
wife is a stewardess, so I didn't pay
jack for any of 'em.

LOIS

Peter!

Peter turns to see Lois.

PETER

Lois! Ha, Lois, (STILTED) I am not
here, I am a hologram. Go on, put
your hand through me.

Lois grabs Peter and pulls him towards the lavatory.

PETER (CONT'D)

Huh, must be some kind of glitch.

INT. AIRPLANE BATHROOM - CONTINUOUS

Lois and Peter are fairly cramped.

LOIS

You convinced me to keep a job I hate
just so you could fly free?

PETER

Y'know, if I talked real loud like
that, I could make you look like the
bad guy, too.

LOIS

Peter, my feet are killing me, I've
got vomit in my pocket, and I've seen
that crappy Julia Roberts movie forty-
seven times. Have you seen the lips
on that woman? Like a baboon's ass
on her face.

PETER

Yeah, she does have a great ass...

LOIS

I took this job for the excitement
and you're the one who's having it
all.

PETER

Oh, it's excitement you want, huh?
How'd you like to join the Mile High
Club? C'mon, you be the stewardess,
and I'll be the mysterious stranger
who's drilling ya.

She tries to squeeze past him.

LOIS

Move. I have a lot of work to do.

PETER

I can't. Um, I'm stuck.

Lois tries to move his arms as Peter **grunts** and **yelps** in pain.

LOIS

Turn your leg to the right. Lift
your arm. Not that one. God, it's
like moving a futon. Peter, the
passengers need me.

PETER

Aw, they ate, they're watching the
movie... they're fine.

INT. AIRPLANE - MAIN CABIN - CONTINUOUS

The passengers sit in their seats. One LATINO MAN nods to
ANOTHER. Suddenly, the men jump up and wield guns.

LATINO MAN

Okay, everyone! This is a
highjacking!

ANGLE ON THE LAVATORY DOOR.

LOIS (O.S.)

Peter, could you move your arm? Just
slide over and...

PETER (O.S.)

(OVERLAPPING) Lois... Uh... Oh,
god... Ah! (BEAT) Well, Lois, at
least one of us is in the Mile High
Club.

END OF ACT TWO

ACT THREE

EXT./ESTAB. HAVANA AIRPORT - LATER

The plane is on the tarmac, a moveable staircase at the cabin door. A couple of GUARDS walk around the plane. It's clear that all the action is over and done with.

INT. HAVANA AIRPORT TERMINAL - CONTINUOUS

Lois is on a pay phone near a wall poster with the big, smiling face of Cuba Gooding, Jr. He holds his Oscar in one hand and a Cuban cigar in the other. The sign reads, "Cuba Gooding, Jr. Welcomes You to Cuba." Underneath, in cursive writing, "Show Me the Commies!" **PAN TO** Peter at the counter in front of two very pleasant CUBAN OFFICIALS.

CUBAN OFFICIAL

We apologize for the hijacking and everything.

PETER

Hey, that's okay. You know, you people are nothing like the Communists in those films they showed us in school.

EXT. 1950'S NEIGHBORHOOD STREET - DAY (CUTAWAY)

(This sequence is shot in **BLACK AND WHITE.**) Bouncy theme music plays as we **CHYRON**, "Dennis The Red Menace."

INT. MR. WILSON'S HOUSE - DAY (CUTAWAY CONT'D)

A couple of RUSSIAN SOLDIERS are moving out the last of the house's furniture as DENNIS watches. A livid MR. WILSON enters.

MR. WILSON

Dennis! What are these people doing with my furniture?

DENNIS

I gave it to the State, Mr. Wilson.
Along with your individual rights and
freedom of creative expression.

MR. WILSON

Den-nis!

A soldier **pistol-whips** him and he falls to the ground.

DENNIS

Poor Mr. Wilson.

Dennis pulls out his slingshot and **nails** the unconscious Mr. Wilson in the head with a marble. The soldiers **laugh** heartily and muss Dennis' hair.

INT. HAVANA AIRPORT TERMINAL - CONTINUOUS (BACK TO SCENE)

Lois walks over.

LOIS

Well, Brian will watch the kids 'til
we get back. (TO OFFICIAL) When will
our passports arrive?

CUBAN OFFICIAL

Check back in two weeks.

LOIS

Two weeks? But I have a baby at home!

CUBAN OFFICIAL

We would've sent you back with the
other passengers, but we didn't know
you were stuck in the bathroom. Is
there anything else I can do for you?

PETER

Yeah, could you tell me what "Chupome los huevos, vago gordo" means?

CUBAN OFFICIAL

It means, "Suck my eggs, you fat slob."

PETER

I thought so. (TO LOIS) When I get back to work, I'm gonna kick that janitor's ass.

EXT./ESTAB. DAY-CARE CENTER - DAY

EXT. DAY-CARE CENTER - SAME

Stewie and Janet sit on the caterpillar bench. Janet **sips** on a juice box. Stewie lies on the bench with his head in her lap as he reads the op/ed page of the New York Times.

STEWIE

(READING PAPER) Hmm. Say what you will about Hilary, but my god, the woman perseveres. (THEN, HOLDING UP PAPER) Do you like this couch? (HIS EYES MEET JANET'S, THEN:) You truly are beautiful, you know that?

Stewie rises, then looks up at the sun and **sighs**.

STEWIE (CONT'D)

Oh, Janet... Our future is so bright.

JANET

Cookie?

STEWIE

(CHUCKLES) Oh, yes, there'll be lots of cookies. And plenty of milk to wash them down with. Oh, and there'll be dancing, and Christmas mornings, and arguments over the proper way to discipline the children, and--

Stewie looks up to see Janet is no longer there. He turns to see her a few feet away, smiling as she accepts a cookie from a LITTLE BOY. Stewie storms over to them.

STEWIE (CONT'D)

What are you doing?

JANET

(CLUELESS) Huh?

Stewie moves in between Janet and the little boy, effectively blocking him out.

STEWIE

(RE: BOY) Who the hell is this?

Look, Janet, is there something you need to tell me? Because if I'm the only one in this thing, well, I think I deserve to know. (LONG BEAT) I see. Your silence says it all.

Stewie takes a step back, but continues to watch Janet. The little boy takes a bite of his cookie. Janet steps toward the little boy. Stewie lowers his head, crushed.

EXT. CUBAN STREET - DAY

Peter has a cigar in his mouth. He checks his pockets for a light, but finds none. A CUBAN MAN carrying a burning American flag casually walks by.

The man offers the flag to Peter, who uses it to light his cigar, then smiles his gratitude. The Man walks off with his flag.

LOIS

Well, this is just great. How the hell are we supposed to get home?

PETER

We just gotta start thinkin' like commies. Me, first. How can we get that crafty James Bond? I wish I had some blue jeans. Where's Andre? Now you.

LOIS

Peter!

PETER

Look, all we gotta do is get some fake passports on the black market.

Peter starts walking. Lois follows.

LOIS

Where are you going? You'll never be able to find the black market.

PETER

That's what you said about that back-alley abortionist. Don't get me wrong, I'm glad you changed your mind. The point is, I found the guy.

EXT./ESTAB. DAY-CARE - DAY

INT. DAY-CARE CENTER - SAME

Janet puts different shaped blocks into their corresponding holes, when Stewie struts by with his arm around MELINDA, a one-year-old with pigtails. Stewie pretends Melinda whispered something in his ear, then throws his head back for a hearty **fake laugh**.

STEWIE

That's absolutely classic! Melinda,
you're an utter delight! (THEN) Oh,
hello, Janet. You know Melinda.
Yes, it seems she's-- (TO MELINDA)
What'd we figure out, dear, was it
one? No, two. Yes, she's two weeks
younger than you. Just look at that
butt. (SLAPS HER ASS) That is a tight
butt!

Stewie and Melinda continue on their way. Stewie looks over his shoulder to see that Janet has returned to her blocks. He removes his arm from Melinda.

STEWIE (CONT'D)

Damn! Not even a second glance. (TO
MELINDA) I told you to lose those
ridiculous pigtails. You look like
a farm girl!

He stomps off.

EXT. CUBAN STREET - DAY

Peter and Lois approach a run-down storefront. TWO SHADY CHARACTERS guard the door.

PETER

There it is, Lois, the black market.

LOIS

Oh, my god. Peter, we're going to
perish at the hands of godless thugs
who will attach car batteries to our
privates!

Peter **grimaces**, takes Lois' hand, and they walk to the market doors. The doors suddenly **slide open** like a supermarket and they're in:

INT. BLACK MARKET - CONTINUOUS

It looks very much like a Wal-Mart. **A muzak version of "I Love Lucy"** plays. A bright faced CUBAN GREETER in a red vest greets them with a smile.

CUBAN GREETER

Welcome to the Black Market. We have
guns, drugs. We're also having a
sale on Cabbage Patch dolls. Very
popular in America.

He indicates a rack of dolls that kind of look like Cabbage Patch dolls.

INT. BLACK MARKET - A LITTLE LATER

Peter and Lois stand at a counter as a SALESMAN rings up their purchases.

SALESMAN

Okay, two American passports. Would
you like to join the Black Market
Club? Ten percent off your first
purchase.

LOIS

No thank you. We're not from the
area. Peter, just pay the man.

PETER

Uh, I lost my wallet. (CHECKS HIS
POCKETS) Do you accept bits of string?

SALESMAN

Sorry. Store policy.

He indicates a sign which reads, "Sorry, we don't accept bits of string." Another nearby sign reads, "Yes, we have no bananas." The Salesman looks around furtively, then leans in.

SALESMAN (CONT'D)

There is another way for you to pay.

EXT. CUBAN VILLA - DAY

Peter and Lois crouch behind a bush.

LOIS

(WHISPERS) Peter, we can't just
assassinate Fidel Castro!

PETER

What are we supposed to do, Lois?
Wait two weeks until our passports
get here?

LOIS

(SIGHS) No... Oh, here he comes!

FIDEL CASTRO comes out his front door in an army green robe and hat. He smokes a cigar as he picks up his newspaper and reads something.

FIDEL CASTRO

As always, William F. Buckley right
on the money. (LOWERS PAPER) And best
Cuban spy in all of America!

Fidel notices something o.s.

FIDEL CASTRO (CONT'D)

What is this?

He walks over to a small cardboard box propped up with a stick. There's a slab of meat on a plate under the box. A string is tied to the stick and runs over to where Peter and Lois hide.

PETER

C'mon, Castro. Get the steak. It's
moist and tasty...

Castro takes the steak and Peter yanks on the string.
Nothing happens. Castro exits into his house.

PETER (CONT'D)

What the hell?

Peter walks over to the box, leans over to take a look, and yanks on the string. The box falls on his foot.

PETER (CONT'D)

Ahhh! Ow! Ow!

Peter hops around, holding his foot and **screaming**. **Alarms** sound and SNIPERS appear on the roof of the villa. They begin **shooting** at Peter.

LOIS

Peter! Run!

Peter and Lois take off running.

EXT. DAY-CARE PLAYGROUND - DAY

Stewie sits in a circle with several other BOYS. Stewie watches as they roll a ball to each other.

STEWIE

I say, Joshua, throw me the ball.

Joshua happily throws Stewie the ball. Stewie tries to catch it but it bounces off his face and lands next to him. Another boy retrieves it and throws it.

STEWIE (CONT'D)

Yes, ah, lost it in the sun. But now this feels right. Just tossing the ball around with the fellas. We don't need the fairer sex, do we gents? No, I'd much rather sit here discussing automobiles or sports or the ribs I intend to barbecue this weekend.

As Stewie gets the ball, Janet walks by.

STEWIE (CONT'D)

Oh, Janet! I've found a replacement for you. This ball! It can't get enough of me, this ball!

Janet continues on. Stewie turns to the boy next to him.

STEWIE (CONT'D)

Did you hear that? I got her good, eh?

Stewie **laughs** mightily, but it turns into a painful **sob**.

EXT. ATLANTIC OCEAN - NIGHT

The moon is full. We are **CLOSE ON** Lois and Peter who lie in each other's arms on a small boat.

LOIS

Well, we're finally going home.

PETER

I'm sorry I tricked ya into that job, honey. You deserve to have a more exciting life.

LOIS

Oh, Peter, bein' married to you gives me all the excitement I can handle. I mean, look at us, on a boat in the middle of the Atlantic, under the moonlight.

PETER

Yeah, I guess this is kinda nice.

WIDEN to see the boat is crowded with CUBAN REFUGEES. One of them pushes between them to **retch** over the side of the boat.

LOIS

Kinda. Y'know, I'm a little sorry to see this adventure end.

PETER

It doesn't have to.

He leans in to kiss her. Behind her back, he pulls a knife and slices a hole in the bottom of the raft. The refugees **scream** as the boat starts taking on water. Peter dives into the water and calls to Lois.

PETER (CONT'D)

C'mon, Lois! Last one to Key West dies!

EXT./ESTAB. DAY-CARE CENTER - NEXT DAY

INT. DAY-CARE CENTER - SAME

It's nap time. All of the kids lay asleep on their mats, except for Stewie, who looks up at the sticker stars on the ceiling, and Leonard, who lies on the mat next to Stewie.

STEWIE

It's over, Leonard. I should be grateful to that saucy harlot.

(MORE)

STEWIE (CONT'D)

She taught me a valuable lesson.

There's really no such thing as
"love." It's just a puffed up word
used by Madison Avenue to sell their
skin creams and two-seater cars.

Leonard nods. After a beat.

STEWIE (CONT'D)

(BURSTING) Oh, it's no use! She
swims in my blood now! I must have
her!

Stewie quickly crawls over to Janet's mat and wakes her
gently.

STEWIE (CONT'D)

Janet, wake up! Darling, why are we
tormenting ourselves like this?
We're perfect for each other. Don't
you see that, you beautiful, stupid
girl? I admit, we've got our
problems, like any couple, but true
love can conquer all!

Stewie looks at her hopeful, then:

JANET

I like you.

Slowly, a joyous smile spreads across Stewie's face.

STEWIE

You... like... me! It's not love,
but it's a start! Oh, Janet, you've
made me the happiest man in whole
world!

JANET

Cookie?

STEWIE

Oh, yes, of course you can have a
cookie! Stay right there!

Stewie starts to crawl back to his mat when suddenly he stops
and his smile vanishes.

STEWIE (CONT'D)

Cookie...?

We **ZOOM INTO** Stewie's thoughts as we **FLASHBACK TO:** all the
moments in the episode where Janet asked him for a "cookie".
They play over and over and faster and faster until Stewie
snaps out of it. He slowly turns back to Janet.

STEWIE (CONT'D)

You... don't care about me. It's my
cookies. It's always been the damn
cookies! Well, sugar, the bakery
just closed. You'll have to get your
fill somewhere else, you oatmeal-
raisin-loving bitch!

Stewie walks rapidly away from her.

JANET

Stewie? Stewie!

STEWIE

(SOTTO) Don't let her see you cry,
old man. Don't let her see you cry.

He breaks into a run.

EXT./ESTAB. GRIFFIN HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

The Griffins are eating dinner.

PETER

So, what'd you kids do when we were
gone? Meg, did you have a
realization about becoming a lesbian?

MEG

No.

PETER

Oh. Chris, did you create a new form
of art called "Wanobi" which mixes
Asian themes with common household
cleaning products?

CHRIS

Uh-uh.

PETER

(SIGHS) I'm a little disappointed.
I thought you kids would've used this
time more productively.

LOIS

Stewie, what's wrong? You haven't
touched your food.

STEWIE

Oh, don't pretend you care. You and
your sweet-stenched kind. Filling my
senses with colors I never dreamed
existed and sounds that warmed my
very soul. But they were all lies.
Love? You can keep it.

LOIS

Oh, he must not be happy in day-care.
Don't worry, sweetie. Mommy's gonna
keep you at home and give you lots of
hugs and kisses.

STEWIE

Oh, my god!

Stewie starts **banging** his head on his high chair tray.

PETER

Hey, I almost forgot. Here, honey.

A gift for all I put you through.

Peter puts a gift-wrapped box in the middle of the table.

LOIS

Peter, you didn't have to do that.

She opens it. THREE RATTLESNAKES slither onto the table.
Everybody gasps and freezes.

PETER

Nobody move... They're real rattlers.
Pretty exciting, huh, Lois? Will we
survive? Who knows...!

END OF SHOW